

ACMR Online

Discussion Group

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to Ted Kwok at tedk@hawaii.edu.

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MESSAGE FROM THE PRESIDENT

Welcome to the fall 2012 ACMR newsletter. As you will see in this issue, our members continue to be extremely active in the scholarly study of Chinese music. It is such a pleasure to read about everyone's activities from publications, archival work, and conferences, to field reports and reviews of new works. We are indeed a productive group of individuals! I encourage you all to make sure your membership is current and to continue to submit news and announcements so that we can all read about your individual and collective accomplishments.

The ACMR officers have likewise been busy as usual working on a number of different business items for our Association. We have had a rich exchange of discussion on a number of items this year that I will report on in detail at our upcoming meeting in



Lei Ouyang Bryant

New Orleans. I am pleased to report that we have some long-time members of ACMR who are giving back to the Association in generous and thoughtful ways—more on this in the near future. I am also pleased

to report that the officers are carefully working on developing our constitution so we can soon bring it to our membership for approval. I want to thank all of our officers for their hard and meaningful work for the Association; we are all fortunate to have such committed and talented people working for ACMR.

During this Presidential season there is a lot of talk of Wall Street and Main Street, but as ACMR President my job is to bring attention to Bourbon Street! Please be sure to join us from 8-10PM on Thursday, November 1st in New Orleans for our 2012 ACMR meeting (Sheraton Hotel's Maurepas room). We will start the evening with research presentations and then conduct our annual business meeting. Winners of the 2012 Rulan Chao Pian Prize for best published article and the 2012 Barbara Barnard Smith Student Paper Prize will be announced at the meeting. Full reports of the meeting will be available through the spring 2013 newsletter and/or ACMR website for those of you who are unable to attend.

As always, please feel free to contact me individually if you have comments, questions, or concerns about ACMR. It is an honor to serve as President of this lively association and I look forward to seeing some of you in New Orleans!

ACMR 2012 !

The 2012 annual ACMR meeting will be held Thursday, Nov. 1, 2012, 8:00-10:00 pm, in New Orleans, Louisiana in conjunction with the 57th Meeting of the Society for Ethnomusicology. This

conference will be a joint meeting with American Musicological Society and Society for Music Theory. For more information, please visit the ACMR and SEM websites.

<http://acmr.info>

<http://www.indiana.edu/~semhome/2012/welcome.shtml>

ACMR Membership

Announcements

The "dues year" for ACMR starts with the annual meeting and ends with the next year's meeting. Voting privileges, submission for the two annual prizes, and certain forms of newsletter announcements require membership.

The fee is \$10 for students and \$15 for professionals. There will be a convenient table set up as you enter the ACMR

meeting in New Orleans for the payment of your dues. If you are not attending the meeting, please send your dues to:

Alan Kagan, ACMR treasurer
(kagan001@umn.edu)
1376 Christensen Ave.
West St. Paul, MN 55118

Thank you for your membership!

Papers to be Presented at ACMR 2012

ACMR 2012 will feature the following three research presentations:

"Space and Power Negotiation in Song Dynasty Court Ritual Music" by **Kang Ruijun**, Association Professor of Musicology, School of Music, Central China Normal University, Wuhan CHINA & Visiting Scholar at University of Michigan, Ann Arbor.

"Music in Death and Life: The Enactment of the Gongde Ritual of Merit by Chinese From the Chaozhou Region of Eastern Guangdong, South China" by **Mercedes M. Dujunco**, Bard College & Shanghai Conservatory of Music.

"Rituals to Harmonize Sounds, Smells, and Factions: Reviving the Bell-knife in the Song Dynasty" by **Lars Christensen**, University of Minnesota

Student Meeting and Zydeco

Student members of ACMR are invited to a post-meeting gathering to socialize and share research interests. After the

student meeting, those who are interested may attend the scheduled zydeco concert.

People and Places

Recent Publications

Szczepanski, Beth, *The Instrumental Music of Wutaishan's Buddhist Monasteries: Social and Ritual Contexts* (Surrey: Ashgate, 2012).

Thrasher, Alan and Gloria Wong. *Yueqi: Chinese Musical Instruments in Performance* (Vancouver: BC Chinese Music Association, 2011).

Winzenburg, John (文盛伯). "中国音乐术语及语境的英译问题" [Issues in Translating Chinese Musical Terminology and Contexts into English]. Trans. 孙敬慧 In *Journal of the Central Conservatory of Music* (中央音乐学院学报) 第三期(总第一百二十八期, Fall 2012) 第 37-47, 56 页.

Yu Runyang, *Contemplations on Music Aesthetics: A Collection of Articles by Yu Runyang* (Beijing: Central Conservatory of Music Press, 2012).

Zhang Boyu, ed. *Discourse on Music: Collected Essays of the Musicology Department, Central Conservatory of Music* (Beijing: Central Conservatory of Music Press, 2010).

Zhang Boyu, *Traditional Chinese Music in a Changing Contemporary Society: A Field Report and Music Collection of the Quantou Village Music Association, Baiyangdian Lake Region* (Beijing: Central Conservatory Music Press, 2012).

People and Places, cont.

A Critical Discussion and Scholarly Exchange on Music Research between China and the U.S.

Northeastern University, Boston hosted a one-day symposium and concert on Friday, October 5, 2012, on the current state of Chinese musicological and ethnomusicological research, and a Saturday morning (October 6) general discussion on "best practices" in musicological research.

The symposium was keyed by Professor Zhang Boyu, ethnomusicologist and Director of the Central Conservatory of Music Press; he was joined by his colleagues, Yu Renhao, Yu Zhigang and Li Xin.

Other participating scholars included: Susan Asai, Marc Battier, Zdravko Blazekovic, Kimasi Browne, Eric Charry, Alessandra Ciucci, Anthony De Ritis, Cynthia Tse Kimberlin, Emmett Price, Nancy Rao, Meredith Schweig, Kay Shelemay, Mark Slobin, Julie Strand, Jeff Todd Titon, and William Wakeling.

Keynote

Professor Zhang Boyu, "Research in China: Conflicts between East and West and Music and Its Social Contexts".

Javanese Gamelan at Ningbo University

Ningbo University is offering students a unique opportunity to learn Javanese Gamelan for the first time starting the fall semester of 2012. The university recently purchased a complete Javanese gamelan with the help of Professor Sumarsam of Wesleyan University.

There are currently four Gamelan sets in China available for academic use, but only the one at Ningbo University is used for a formal Gamelan curriculum.

More than 90 students are taking part in China's first university gamelan ensemble under the tutelage of Mr. Sutrisno Hartana, a veteran gamelan teacher/performer from Java, Indonesia, who has recently been appointed a faculty member of the College of Arts at Ningbo University.

Ningbo University's world music program offers performance courses in the areas of traditional Chinese Music, Western classical Music, Jazz, and Javanese Gamelan.



Students
Take Part in
Ningbo
University's
New Javanese
Gamelan
Course

Field Report: Teaching a Class on Ethnomusicological Fieldwork at the Shanghai Conservatory

Mercedes Dujunco

It felt like I was teaching my first ever ethnomusicology graduate seminar all over again.

As I walked along the hallway leading to the classroom where I was due to teach the graduate seminar on “Field Methods and Theory in Ethnomusicology” in another fifteen minutes, I quickly went over my planned outline for today’s class in my mind for the nth time: First, a free-writing exercise for three minutes, after which we’d go over and discuss some passages from today’s assigned readings that I had excerpted and typed separately as a Word document using a large font, and finally on to discussion by students of the written assignment for today for the remainder of the class. I also mentally went over some of the words in the readings and their Chinese equivalents which I had needed to look up. It felt like I was teaching my first ever ethnomusicology graduate seminar all over again. Of course it did, and this was exactly what I wanted and “signed up” for – to be up and kept on my toes. After years of teaching ethnomusicology to American college and graduate students, I’d settled into such a routine that work was on the verge of becoming fully boring. And yet, even though I hardly needed to prepare for class since all my lectures and accompanying examples had long been prepared and accessible with a keystroke from my laptop computer, I found myself busier than ever with hardly any time for my own writing and research work.

This was how I came to the Shanghai Conservatory and am now teaching a class of over twenty Chinese graduate students from across the spectrum of music research specializations offered in the school. After telling some Shanghai Conservatory faculty colleagues during a visit here last January how I’d like a change of environment, one of them suggested coming over and teaching a class and helping the Local Arrangements Committee for the upcoming conference of the International Council for Traditional Music in Shanghai next July with preparations. The rest of the time I can devote to doing fieldwork and writing. It sounded like just what I needed, and so, before long, an invitation from the President of the Shanghai Conservatory

was issued to me which I accepted, and a contract soon followed. After a refreshing two-week stint at Qingdao University doing a liberal arts education program initiative for Bard College in early August, I arrived in Shanghai, settled into a studio apartment twelve minutes’ walk from the Conservatory, and was on my way to teaching my first graduate ethnomusicology seminar in Chinese. It was a homecoming of sorts, since I had been a foreign student in the school for almost two years in the early 1980s.

I have actually taught at the Shanghai Conservatory before, back in 2005, but that was a short stint during which I lectured on the use of cultural studies approaches within ethnomusicology. It was quite a different experience in that I basically gave a series of five 45-minute lectures in Chinese over a two week period and thus detailed class discussion with students was very limited. This time, I am responsible for seeing through the study of a core subject in ethnomusicology for a full semester – “Fieldwork Methods and Theory in Ethnomusicology.” The aim is to teach students the methodologies of ethnomusicological field research that they could then apply to their individually chosen research topics. This involves instruction in actual hands-on fieldwork techniques – which cannot be taught by lecturing alone – from the formulation of an ethnomusicological question and research design to grantsmanship and ethnographic write-up. In other words, it is a much more involved and lengthy process, one that assumes not only a knowledge of ethnomusicology theory and praxis as well as the expanding ethnographic literature on my part, but also an understanding of ethnomusicology or – as the institute within the Shanghai Conservatory that is responsible for the teaching and study of music cultures is called – “the anthropology of music” (*yinyue renleixue*) as it is taught and practiced at the school and within China at large. As a practicing ethnomusicologist and professor with fourteen years of experience in teaching ethnomusicology and twenty-three

Field Report, cont.

years of experience doing ethnomusicological fieldwork on Chinese music in China and Southeast Asia, I am very well qualified in meeting the first part of what the job requires. The second part is what is challenging. It requires me to acknowledge, borrowing Regula Qureshi's words, "the situatedness of one's own as well as the other's [ethno] musicology" (1999) and retool the course based on its original design – first, for students in the graduate ethnomusicology program at New York University and, a second time, for liberal arts college students at Bard College – in order to fit the needs of the Shanghai Conservatory of Music's "Anthropology of Music" program students and the realities of the study and practice of ethnomusicology in China.

In his 1997 article, "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music," Larry Witzleben questions "the suitability and transmutability" of Western-centered ethnomusicology "for the study of Chinese and other Asian musics" and looks at two core themes of ethnomusicology in the West, cross-cultural fieldwork and multicultural music knowledge, both of which are treated differently within ethnomusicology or *minzu yinyuexue* (literally "national/ethnic music studies") as taught and practiced in China. He explains how the term *minzu yinyuexue* is not the exact counterpart of what is known as ethnomusicology in the West to begin with, having emerged only in the 1980s. This term was preceded by the term *minzu yinyue lilun* ("national/ethnic music theory"). At the Shanghai Conservatory in 1983-85 when Larry and I

(we were schoolmates) were here, *minzu yinyue lilun* was just beginning to give way to the term *minzu yinyuexue* which covered, among other things, "the historical and cultural aspects of music, form and analysis, aesthetics, and learning to perform the musics studied." (Witzleben 1997:231). The "music studied" was mostly Chinese music and those of minority ethnic groups in China. Attention to sociocultural context was minimal at best and, though a comparative approach is often used, relating the music under study to a wider whole was the exception rather than the norm. Focus was often on the musical structure and Western-style musical analysis was a central feature of many studies subsumed under the label of *minzu yinyuexue*.

Fast-forward to the year 2009, when I spent three months on a Fulbright-Hays research fellowship at the Shanghai Conservatory, the first time that I spent an extended period of time at the school since I had been here as a student. I spent my time participating in seminars, colloquia and a conference. Consequently, I gained a sense of how *minzu yinyuexue* has come to be regarded and taught at the school. I found out that a lot of things have changed since the 1980s, while others have remained the same. For one, *minzu yinyuexue* has come under the rubric of "Musicology" or *yinyuexue* since the days Larry and I took the class, "Survey of Ethnic Instrumental Music" (*Minzu qiyue gailun*), together under the late Professor Li Minxiong. According to the current webpage of Shanghai Conservatory's Musicology Department,

Mercedes
Dujunco with
her students at
Shanghai
Conservatory



Field Report, cont.

"Musicology is a discipline of art theory which systematically studies Chinese and foreign music as well as phenomena of music culture by means of science. Its main content covers the following aspects: the evolution of music history, social functions and cultural meaning of music, aesthetic mechanism and aesthetic law of music, analysis and criticism of musical work, and so on. Its disciplinary branches in our country include Chinese Music History, History of Western Music, Theories of Chinese Traditional Music, Music Analytics, Aesthetics of Music, Ethnomusicology (Anthropology of Music), Sociology of Music, and Music Criticism [sic]."

One thing that stands out from the above paragraph is the inclusion of the term "Anthropology of Music" (*yinyue renleixue*) in parentheses beside "Ethnomusicology". It is telling of a change in the school's orientation toward ethnomusicology (translated as *minzu yinyuexue* in the Chinese language version of the Shanghai Conservatory website). Upon listening to the talks during a two-day ethnomusicology conference organized by the Institute of Music Research, headed by Prof. Luo Qin (an ethnomusicologist who obtained his Ph.D. from Kent State University) and which featured talks by ethnomusicology students and guest ethnomusicology faculty from music research institutes and other schools in the country, the name of Alan Merriam – whose book, *The Anthropology of Music*, led the way and underscored the use of anthropological approaches in ethnomusicology studies – was mentioned by various speakers no less than ten times throughout the meeting. Interestingly, those speakers who brought up his name are mostly male scholars, who did so in the process of promoting a theoretical model of their own of the relationship of music and culture based on ethnographic data they had collected. Discussions during the meetings often tended towards comparison of different models, with the extent of their applicability with reference to phenomena other than those collected by the scholar promoting them often left undiscussed. In addition, a perusal of some of the Chinese articles in edited volumes that fell under the rubric of ethnomusicology in the catalogue of the Shanghai Conservatory of Music Press, which is one of the major publishers of Chinese language books in the field, also revealed a preoccupation with model building and ethnomusicology theory. Although context-based ethnographic data is now often included and more plentiful than before, they are, nevertheless, often limited and tend mainly to be in the service of the theoretical model or premise being put forward in the articles.

Equipped with this knowledge of the state of affairs of "Chinese ethnomusicology," I designed the course on "Field Methods and Theory in Ethnomusicology" that I am teaching in a way that would instruct students how to write a musical ethnography wherein ethnographic data are not simply an appendage to theory but, rather, wherein the theory is actually drawn from praxis as revealed by the ethnographic data and works dialectically with it. This involves developing their skills of observation and descriptive-writing in tandem with broadening their knowledge of ethnomusicological and anthropological theory beyond the theoretical models that had been promulgated by Merriam and his contemporaries more than fifty years ago. All the readings are in English, since there are none in Chinese which fit in with my course objective. Besides, I had been assured by my fellow faculty members Prof. Xiao Mei and Prof. Luo Qin that the students can all read English, albeit slowly, and that "It would be good for them."

It was already the second week since the formal start of the semester, but the first full class session for this course. The first week's session had been mainly devoted to introductions and to giving the students an overview of the course. In this session, after the three-minute free-writing exercise, I proceeded with a discussion of excerpts from the week's assigned readings as I had planned – the first fifteen pages of the book, *Fieldworking: Reading and Writing Research*, and the article, "The Music-Culture as a World of Music" by Jeff Titon and Mark Slobin from their textbook, *Worlds of Music: An Introduction to the Music of the World's Peoples*. The fifteen pages from *Fieldworking* went into some detail about the relationship between fieldwork and ethnography, insider and outsider perspectives, objectivity and subjectivity. The students had no difficulty articulating their understanding of the distinctions between each of these concepts. They also seem well prepared with the Titon and Slobin reading, discussing enthusiastically the two accompanying diagrams showing "elements of a musical performance" and "a music-culture model" that the authors proposed in the article. It seems that exposure to theoretical models and model-building by Chinese ethnomusicologists have prepared them very well for this type of discussion. And then I asked them to give examples of topics relating to each of the components of a music-culture that the authors listed (i.e. ideas about music, social organization of music, repertoires of music, and material culture of music). Except for the third – repertoires of music, which came as no surprise -- they were stymied by the rest.

Field Report, cont.

Xiao Mei,
Mercedes
Dujunco, and
students at
Shanghai
Conservatory



The same thing happened when I had the students take turns talking about what they did for this week's written assignment which was drawn from the book, *Fieldworking*. The assignment required each one to list some of the subcultures that they belong to, and to jot down a few key details that distinguish the group with regard to behaviors, insider phrases, rituals, and the specific locations where these behaviors occur. They are then supposed to write a paragraph or short essay describing one of these subcultures, either seriously or satirically.

Most of the students ended up listing only one or two subcultures and they were all similar – that is, being a student at Shanghai Conservatory or being a graduate student in one of the music research programs at the school. The paragraphs they wrote were as bland as skimmed milk, mostly enumerating their daily routines in and out of school. One student chose to highlight his membership and participation in a Beijing opera club as an accompanying musician, saying that he is considering writing his dissertation on the topic of Beijing opera clubs. But when he read his essay, it was likewise bland and uninteresting, consisting of him listing in an almost bored tone what the opera club members do during a typical session. I chose to discuss the matter more with him, asking him to provide more details. I asked, "What do you mean when you said you spend time chatting during break? What do you talk about?" He said, "This and that, nothing important." I pressed him more to give out details, and he said, "Well, for example, the other day we talked about which tea to serve during our rehearsals." I asked, "Why, what kind of tea do you often serve? Is there a need to change which tea you drink each rehearsal?" He replied, "Several members are avid tea drinkers and are connoisseurs. We want to give each one a chance to introduce and

have everyone enjoy their tea of choice." I pressed on, "Are you one of those tea connoisseurs?" to which he replied, "Yes!" I said, "There you go! That's another subculture to which you belong to. Why didn't you list that down? And why do you think what you talk about isn't important?" He replied, "I never thought of it until you pointed it out to me just now. It's just something we do all the time." "That's why you need to step out of your circle for a while and don on an outsider's lens just like what the exercise called for," I pointed out. I looked around the roundtable at all the students' faces and saw each of their eyes light up, as though a bulb had been switched on inside them. One of them asked, "Can we revise our assignments and then resubmit them to you? I would very much like to redo mine." All the others said the same in chorus. I looked around the room at their eager faces and said, "Of course!" and, with that, dismissed the class.

References Cited

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- Witzleben, J. Lawrence. 1997. "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music," *Ethnomusicology* 41 (2):220-42.

CHIME/CMA Workshop Report: Chinese Instruments and Western Museums Leiden, The Netherlands, September 13-16, 2012

Betty Ann Siu Junn Wong, Conference Attendee

This year's CHIME conference, the 17th annual meeting, was attended by more than 65 participants and observers. Participants came from all over the world, including The United States, The Netherlands, The United Kingdom, Belgium, Germany, France and China.

The sessions took place at Leiden University, which houses the CHIME headquarters with its international library of books and journals on Chinese music.

These CHIME conferences serve as an active worldwide network for Chinese music enthusiasts.

The 2012 meeting was dedicated to the memory of Antoinet Schimmelpenninck, co-founder of CHIME. Her doctoral thesis was on Chinese folk songs and folk singers, with particular emphasis on Jiangsu Province. She was known for her work in rural fields, discovering phenomenal singers in obscure villages.

The following CD/DVD recordings produced by CHIME co-founders Frank Kouwenhoven and Antoinet Schimmelpenninck are available through Pan Records:

Chinese Shadows: The Amazing World of Shadow Puppetry in Rural Northwest China (2007, DVD)

Folk Songs of Southern China (CD)

For more information about Pan records, see their website at www.panrecrods.nl.

Museums represented at this year's conference included the Musical Instrument Museum in Brussels, The Golden Dragon Museum in Australia, The Musical Museum in Hubei Province, The Musical Instruments Museum in Beijing, the Horniman Museum in London, the Chinese Instrument Collection in Paris, The Chinese Music Instrument Collection at UCLA, and the Macau Museum in Portugal.

A roundtable discussion was held on sharing strategies for musical museums in mainland China with Shanghai Conservatory, Wuhan Conservatory, Beijing Conservatory, and Hangzhou National University.

The closing concert dedicated to Antoinet Schimmelpenninck included classics such as Gaoshan liushui and Han ya xi shui on guzheng, Shimian maifu on pipa, and Meihua sannong and Jiukuang on guqin.

This is my third CHIME conference and I am looking forward to 2013 with much anticipation as the music presentations and abstracts are always of the highest caliber by world specialists in Chinese music research.

CHIME Website: <http://home.wxs.nl/~chime>

François Picard
and Wang Weiping
of the University
of Paris, Sorbonne,
France at the 17th
annual CHIME
meeting at Leiden
University



News from the Chinese Music Archive

Yu Siu Wah, Director (June 2005-May 2012)

Thanks to the liaising of Professor Chan Wing Wah, the former chairman of the music department, the CMA received HK\$ 3,760,000 from the Hong Kong Jockey Club Charity Fund in June 2005. The donation was designated to digitize and safeguard CMA's precious old recordings. By 2010, we had finished most of the work of digitization. In addition to dubbing SP, EP and LP recordings into digital format, the Hong Kong Jockey Club funding also supported the publication of books, making some fieldwork material on Chinese music available to the general public and academia. It also provided opportunities for our graduate students to refine their theses into books. With the completion of Kenneth Yip's book *The Folk Songs of Sai Kung and Neighbouring Areas in Hong Kong* (no. 2 on the publication list), CMA has completed all the publications of the project. In total, we have produced 7 books on Hong Kong music (nos. 2, 4, 5, 6, 7, 8, 10). We are also fortunate to have support from the Fu Tak lam Foundation (HK\$735,708) for the digitization of open reel tapes for two more years (2010 – 2012).

Apart from the above projects, CMA has also produced 4 sets of Cantonese narrative singing *naamyam*, all historical recording of Master Dou Wun of the previous century, making altogether 10 discs (nos. 1, 3, 12, 13) available in the market. These are sponsored by the Ho lu Kwong Charity Foundation. Last but not least, in 2009, CMA published a gigantic set of *ci* music transcriptions in 9 volumes (no. 9). This single project is supported by the Lee Hysan Foundation along with private donations. We have also organized exhibitions, symposiums, talks and concerts. Our work has been well recognized by scholars in Chinese music studies from the PRC, Taiwan, and overseas. Given the minimal recognition and support from the university administration, CMA has really outperformed itself.

Through such activities, CMA has established itself as the foremost institution for the safekeeping and promotion of Chinese music in Hong Kong. At this point, as the outgoing director, I would like to express my gratitude to Professor McClellan, the chairman of the music department. Without his ongoing support, none of the above projects could

have been realized. I would also like to thank Dr. Tse Chun Yan, former executive director and present advisor of CMA, who is crucial in the success of securing the Fu Tak lam Foundation donation. Dr. Tse also oversees the planning and execution of all the publications and digitization projects.

Dr. Lulu Chiu Wai Yee's meticulous copy-editing of all the *naamyam* CDs and her patience in the revisions of Kenneth Yip's book were crucial to the success of these projects.

Dr. Chiu and Dr. Tse, together with Janet Chui Shing Yan, the present archivist, have formed an experienced team for publishing and events organizing in relation to Chinese music. Their dedication and high standards of performance are well appreciated. Dr. Sonia Ng Sui Hing and Professor Bell Yung have also contributed tremendously to the well-launched Dou Wun CDs. There have been six releases of the first set, amounting to 5,500 copies sold over the past 5 years.

Thanks should also go to our former archivists: Tsui Ying Fai, Wong Chi Chiu, Law Bing Kuen, Li Wai Chung, Eva Ho and archive assistant To Yee Ming. CMA is also grateful to the service of Kwan Yin Yee, the music librarian of the University of Hong Kong. In addition to serving as project manager of the exhibitions for LCSD and the Jockey Club, she single-handedly oversaw the selection and shipment of around 250 boxes of books, recordings and musical instruments from Professor Rulan Chao Pian's residence at Cambridge, Massachusetts, to the CUHK Library. She also started the initial catalogue of the Pian Collection. From this collection, a seven stringed zither *qin* has recently been authenticated as an antique, possibly from 10th to 13th century.

Special mention should also be made on Dr. Wong Chuen Fung of Macalester College, Minnesota, who organized and edited *Listening to Chinese Music* (No. 10) for CMA. It is a textbook of Chinese music for both university students and high school teachers. The book has made significant impact on music education in Hong Kong and reconnected CMA to the Chinese language publishing world, reinforcing CUHK's leading

News from the CMA, cont.

role in this respect. It has been reprinted twice. Its success is further enhanced by its selection by the Education and Manpower Bureau for translation into English for use in English language schools.

Chan Chi Chun and Gwendoline Kam Cho Ning have effectively assisted in our exhibitions for the Hong Kong Chinese Orchestra and *naamyam* CD launches. Chi Chun also assisted in our recent acquisitions of the Wong Kei Chi Music Collection and Dong Choh (Yuen Hon Wah) Music Collection. All these acquisitions are fully supported by the CUHK Library System. With respect to this, we are particularly grateful to Mrs. Rita Wong, the former deputy librarian, and Ms. Teresa Fok of the Collection Management and Preservation Department of the CUHK Library System. Both of them have been extremely supportive of our music collections acquisition projects. To add a positive coda to our report on CMA collections, we acquired a few precious items from one of the early 20th Century Chinese record companies, the New Moon, in 2010.

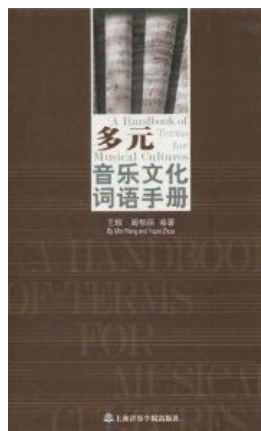
The CMA is very fortunate to have professional support from our colleagues in the general office and Milky Cheung Man Shan of the Chinese Opera Information Center (COIC). Finally, I am grateful to all the musicians and practitioners of various genres of Chinese music in Hong Kong and China, who have generously participated in our events and supported the CMA enthusiastically. All imperfections are mine.

I am sure the CMA will be further developed and enhanced, and its meaningful events will be continued under the new leadership. To be fair to my successor, I hope the name of the new director will be listed in the upcoming university phone book and the music department will continue to solicit long-term financial commitment from the university.

BOOK REVIEW

A Handbook of Terms for Musical Cultures. [多元音乐文化词语手册]

Reviewed by Gwendoline Cho-Ning Kam, University of Hawai'i



A Handbook of Terms for Musical Cultures. [多元音乐文化词语手册]. Edited by Wang, Min and Zhou, Yypei. Shanghai: Shanghai Conservatory of Music Press, 2010.

The study of world musical cultures and the role of music in society have attracted much attention in Chinese higher education in recent years. However, there is still a dearth of scholarly books on this subject in the Chinese market. *A Handbook of Terms for Musical Cultures* 多元音乐

文化词语手册 (as *Handbook*) is a welcome publication that provides pertinent information on aspects of Western and world musical cultures with a focus on the discipline of ethnomusicology. Its layout is in the form of a dictionary, and entries are evenly distributed between Western and non-Western music. It covers musical terminology, genres, styles, instruments, and dances selected from Europe, Asia-Pacific, Latin America, and Africa. In view of the significance of world music in the study of music in Europe and America, this publication signals a positive turn for Chinese

Book Review, cont.

scholars to globalize music curricula that have been primarily dominated by music of China and Europe.

Entries in the *Handbook* are arranged alphabetically. Terms are first given in English and followed immediately by their Chinese equivalent. Definitions are given in clear and readable prose. In the case of instruments and musical genres, the country is identified, together with a general description of the instrument, classification, and manner of playing. The organization of information for each entry is well thought-out. In most cases, place of origins of terminologies are specified in the first sentence and some are in parenthesis whenever it is necessary. Different types of font and font style are used to separate different kinds of information. One of the useful features of the *Handbook* is that entries are concise and interlaced with pertinent cross-references. A sample entry is shown as follows:

Buk [朝鲜] 桶形鼓、朝鲜桶形鼓 膜鸣乐器。非固定音高。双面蒙皮，桶形，鼓腰身较短，鼓身金属制或木制。演奏时，演奏者席地而坐，把鼓横放在腿上，一手直接拍击鼓的一面，另一只手用鼓槌敲击鼓的另一面。朝鲜民间乐队“四人鼓乐队”（萨姆奴里）的打击乐器之一。见 hourglass drum, samul noril.

From the way information is given and ordered, this book caters to readers in the mainland Chinese market. The authors have provided a sizable Chinese glossary following the main body of the text and arranged alphabetically according to their pinyin. This is particularly useful to students in Mainland China who are often hampered by Chinese books in which references and back matters are often unavailable and inconsistent. If this book were to be of wider circulation to readers outside China, the authors need to consider including at least one or more standardized transliteration system in the next edition, as readers in Hong Kong, Taiwan, and other Chinese speaking communities may be used to a different transliteration system and scholarly conventions. Some attention paid to this issue will no doubt further increase the book's readership and circulation.

The authors have made good use of images, espe-

cially for entries on musical instruments. The pictures are beautifully reproduced. This provides readers not only with a visual representation but also a better understanding of the mechanisms of various instruments. It is clear that all pictures are either taken by the authors themselves or adopted from published works. Unfortunately, the sources of the pictures are not given. It would be beneficial to readers if the sources were given in the caption or as part of the bibliography for the entry. This will encourage readers and students to explore the topic further. It is also crucial for the authors to indicate the copyrights of the images and related matters in the beginning of the book.

Given the topics, length of the book, and the geo-cultural areas that it covers, it is perhaps unavoidable for inconsistencies to occur throughout the book. This is particularly noticeable in the area of transliteration and use of pinyin. Quite a few entries have only Chinese characters or transliterated Chinese. From time to time, there are incomplete explanations of the terms in the text that cause unnecessary confusion. There are also typographic errors, for instance, the Korea "Janggu/ Changgu" is misspelt as "Jianggu"(p.227), the Indonesia gamelan "kendang" is misspelt as "kendeng"(p.7), etc. More careful copy-editing and editorial work is needed for the next edition of the work.

In order to make this book an even more useful reference, the authors may consider including terms of current academic interests such as the Intangible Cultural Heritage (ICH) and the proclamation as ICH by UNESCO to existing entries. For instance, the discussion of Chinese Jingju, Japanese Kabuki, and Korean Pansori in relationship to ICH will give the genre more contemporary relevance. Besides this, the authors may also consider including theoretical terms that are in vogue in Western musical discourse such as nationalism, transnationalism, diaspora, ethnicity and identity.

Despite these observations, the authors are to be congratulated on assembling a wide range of information, especially in the areas of Asia and Pacific and Europe. Overall, this is a well-written book and useful reference for a Chinese readership. It is suitable for undergraduates, graduate students, and those who are interested in world music and is ideal as a compendium for any world music course.

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ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR Newsletter Back Issues

Back issues of ACMR Newsletters (vol.1, no.1 [1987] to vol.7, no.2 [1994] and vol.14-17 [2008-2011]) and ACMR Reports (vol.8, no.1 [1995] to vol.13 [2000]) are available online at <http://acmr.info/>.

NEXT ACMR Newsletter

The **ACMR** Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Beth Szczepanski** at beths@lclark.edu.

Events Calendar

2012

Nov. 1-4 Joint meeting of Society for Ethnomusicology (SEM), American Musicological Society (AMS), and Society for Music Theory (SMT), New Orleans, Louisiana <http://www.indiana.edu/~semhome/2012/welcome.shtml>

Nov. 2-6 The Society for Oriental Music, Ningbo University, China <http://cy.nbu.edu.cn/NewsContent.aspx?NewsID=3335>

Nov. 14-18 American Anthropological Association (AAA), San Francisco, CA <http://www.aaanet.org/meetings/>

2013

Mar. 21-24 Association for Asian Studies Meeting, San Diego, CA <http://www.asian-studies.org/conference/>

July 11-17 International Council for Traditional Music (ICTM) World Conference, Shanghai <http://www.ictmusic.org/42nd-ictm-world-conference-11-17-july-2013-shanghai-china>

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